

The overall aim of the cross-disciplinary performance group is to give members of the Faculty a context in which to encounter and experience performativity and its meanings, whilst obtaining tools to analyze and produce discussion and of performative modes of expression and strategies as a way to explore the world, including human communication and social interaction. The group will develop a critical mass guided by transparency in an inclusive environment, welcoming both intimate discussions and outreaching events as part of everyday action and extreme excess.



Cross-Disciplinary Faculty group for Performance/Performativity

Faculty Group

Report for activities Academic year

Fall 2014- Spring 2015

<https://www.facebook.com/pages/Performance-performativity/1421560208063151>

<http://konst.gu.se/fakulteten/fakultetskollegium/performance-performativity>

Contact:

Senior Lecturer Elisabeth Belgrano

elisabeth.belgrano@gu.se

Senior Lecturer Fredric Gunve

fredric.gunve@hdk.gu.se



• **Table Talks: Performance**

Lunch, fall 2014

Informal lunches around the topic of performance/performing/ performativity. Wednesdays, at 12:00-13:00, all 'uneven' weeks starting from 17 September at the Gothenburg Library, Soup Kitchen in the basement

- Wednesday 17 September, 12:00-13:00

What Performance - What performativity? I'm just doing my thing!

A lunch seminar - talking about what it is to do in the 21th century

- Wednesday 1 October, 12:00-13:00

ORNAMENT - sound voice artifact situation

The non-narrative action within a story

- Wednesday 15 October, at 12:00-13:00

TEACHING artists.

To do teaching to perform teaching - what do we do when we stage our self as teaching subjects in artistic educational situation

- Wednesday 5 November, at 12:00-13:00

What to DO:

A instant (live) odyssey of acting the everyday as experience

- Wednesday 12 November, at 12:00-13:00

PLAY – GAME – RITUAL

Is that all?

Questions for a future Gothenburg school of Performance Studies

- Wednesday 26 November, at 12:00-13:00

INTER – INTRA – TRANS

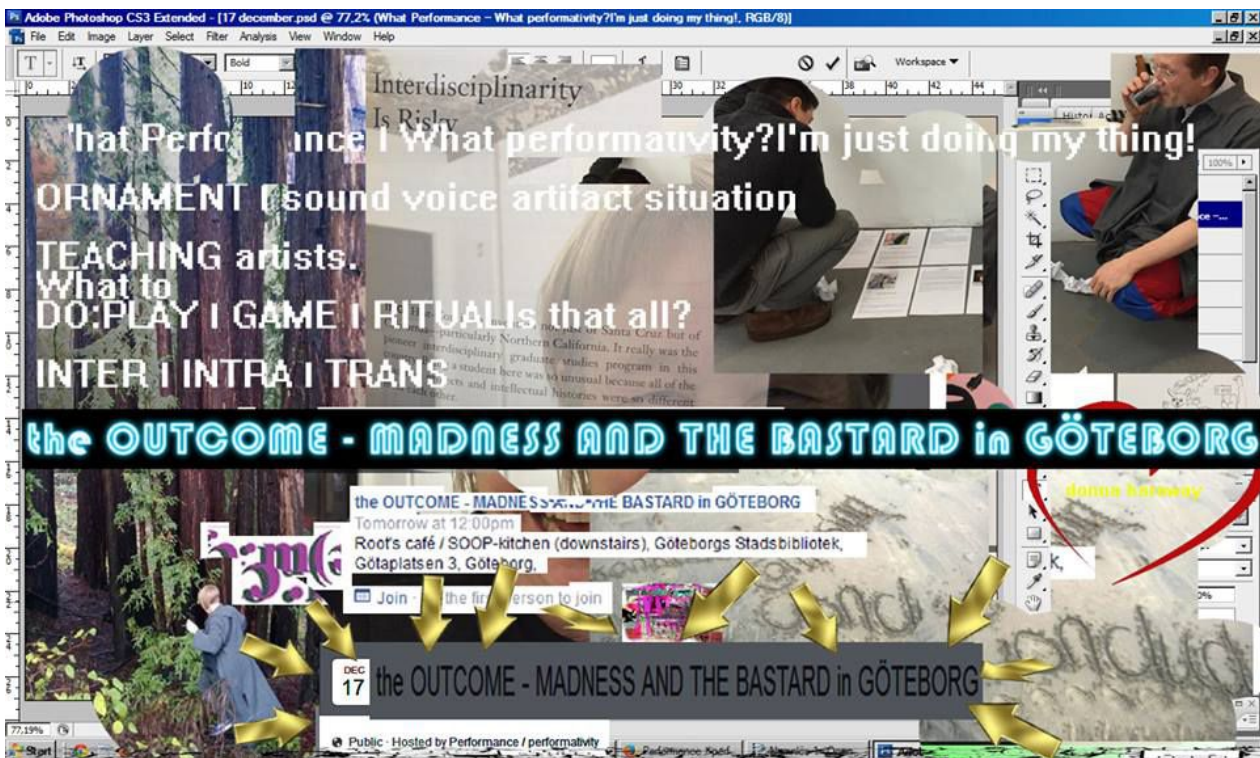
Intra active, agential realism and more.

A lunch - talking about Karen Barads theory and how to approach knowledge from a performance and performative perspective

- Wednesday 17 December, at 12:00-13:00

Performance Studies – (temporary) OUTCOME.

Presentation of the future, through the performing of an archive, the memory of the action, of a field trip to USA, east and west coast. Meeting with Performance Studies in New York and Intra-active inspiration from Santa Cruz.



- **Nine intra-active lectures on VOICE and PERFORMANCE**

- **Nine open lectures on VOICE** and PERFORMANCE exploring vocality, voice and performance in its broadest sense. Aim: to allow for cross-disciplinary voices to intra-actively articulate a vocal performance poetics. The lecture-series is linked to the research project "Vocal Ornamentation ≈ Articulation ≈ Mattering". Every lecture includes a 20 min presentation based on the occasional theme.



- LESSON 1: Tues 7 Oct, 15:00-17:00, HSM, A 504

- **RÖST - RUM - PLATS / VOICE - SPACE - PLACE**

- Presenter: Anne Södergren, HSM

- LESSON 2: Tues 11 Nov, 15:00-17:00, HSM, C302

- **RÖST- JAGET - DET UNIKA / VOICE - the SELF - UNIQUENESS**

- Presenter: Karin Bengmark, HSM

- LESSON 3: Tues 2 Dec, 15:00-17:00, HSM, C302

- **VOKAL NÄRVARO - SÖNDERBRYTANDE - SAMMANFLÄTANDE / VOCAL PRESENCE - DIFFRACTING - ENTANGLING**

- Presenter: Tina Glenvik, HSM

- LESSON 4: Tues 20 Jan 15:00-17:00, HSM, A 308

- **RÖST- RÖRELSE / VOICE - MOTION**

- Presenter: Ida Olsson, Alumni HSM

- LESSON 5: Tues 17 Feb, 15:00-17:00, HSM, C302

- **RÖST - ORD - VERBALISERANDE - MAKT/ VOICE - WORDS - VERBALISING - POWER**

- Presenter: Elisabeth Belgrano, HDK

- LESSON 6: Tues 24 March, 15:00-17:00, HSM, C302

RÖST - SKUGGOR - FÄRGANDE / VOICE - SHADOWS - COLORING

Presenter: Nina Norblad, HSM

- LESSON 7: Thur 23 April,

VOCAL PERFORMANCE

Conclusion-Transformation-Beginning

This lecture part of the international symposia

Ornamenting (force) an Ecology of Trust (form):

Exploring Force and Form through Performance/Performativity

Participants:

Dr. Päivi Järviö, Lecturer in Voice, Sibelius Academy, Helsinki

Dr. Konstantinos Thomaidis, Lecturer in Drama and Theatre, University of
Portsmouth, UK

Dr. John Potter, Reader Emeritus, University of York, UK,

Nikola Matišić, <http://operalabb.se/>

Sara Wilén, PhD candidate, Malmö Academy of Music/ Lund University

- LESSON 8: May (moved to Sept 2015)

Presenter: Ingela Hellsten, HSM

- LESSON 9: Tues 2 June, 15:00-17:00, (moved to Oct 2015)

A VOCAL PERFORMANCE POETICS

Presenter: Elisabeth Belgrano, HDK

• OTHER EVENTS

• In collaboration with DANSBAREN / Ingrid Cogne:

19 SEPTEMBER 2014, at 19.00 - TIME, TEMPORALITY AND DURATION

With Alexandra Pirici and Manuel Pelmus - who collaborated for: An Immaterial Retrospective of the Venice Biennale, 2013, ongoing action, Romanian Pavilion. In dialog with Anna Mesquita and Leandro Zappala from Quarto - who among others presented spring 2014, the piece Durational Rope at the museum of Modern Art Stockholm. The guests are invited to filter the series of keywords through the tools and methods of working they are using in their respective practices to challenge the perception of time.



23 SEPTEMBER 2014, at 19.00 -

ORALITY, ARTICULATION, ACTIVATION

With Paula Caspao - who works at the crossroads of choreographic practices with other fields; she holds a PhD in philosophy/epistemology (University Paris-10), and is currently a postdoctoral research fellow in performance studies at the University of Lisbon. In dialog with Marcus Steinweg - who works between the fields of Art and Philosophy; he actually holds a guest professorship at HfBK (University of Arts) in Hamburg and is teaching at UdK (University of Arts) Berlin. The guests are invited to approach and use the notions proposed as filters regarding their respective practice and knowledge.

• In collaboration with Letters written during a short residence in the two Swedish regions Västra Götaland and Halland.

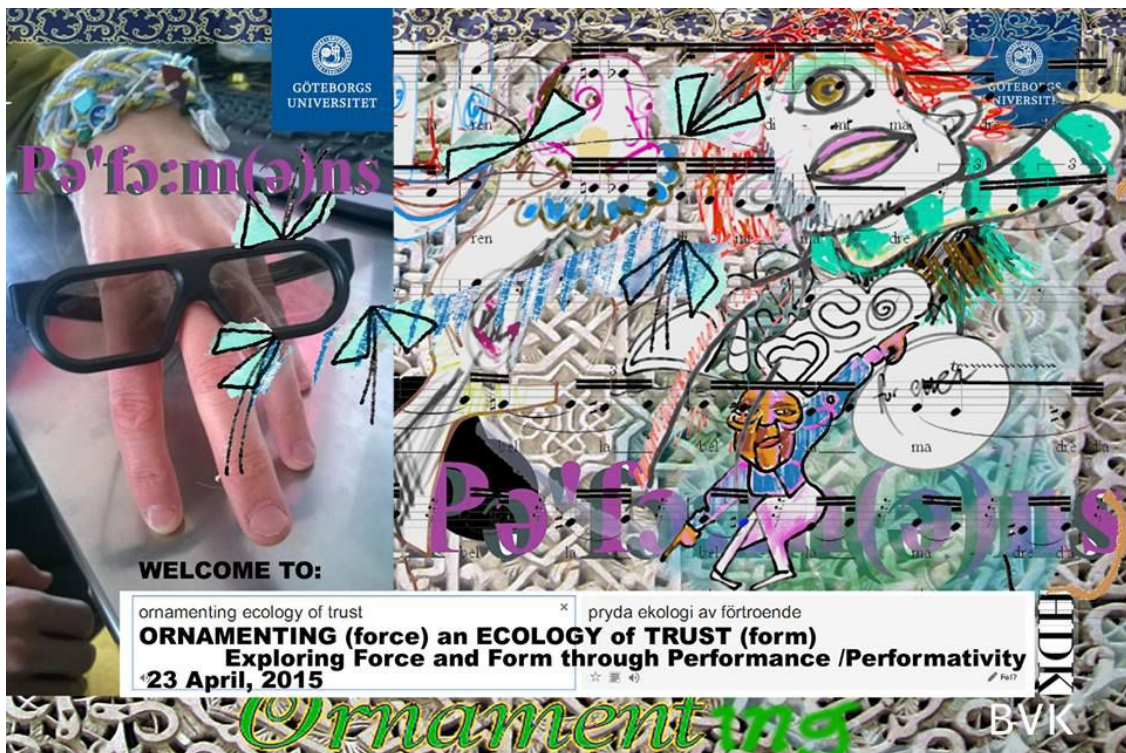
Friday 7 November 2014, 17.00-21.00 WELCOME TO a MINGLE and TALK:

LAST DAYS WITH Letters written during a short residence in the two Swedish regions Västra Götaland and Halland.

The resident program have also invited the Performance/Performativity group Pə'f'om(ə)ns to take part and introduce TEACHING ARTIST.

<https://www.facebook.com/pages/Letters-written-during-a-short-residence-in-the-two-Swedish-regions/726072634153703>

- **21-23 May, International Symposia:**
Ornamenting (force) an Ecology of Trust (form):
Exploring Force and Form through Performance/Performativity



The Cross Faculty Group for Performance /Performativity invites you to an entangled encounter.

It is an invitation to enter an academic environment on equal terms, allowing for a broad and at the same time a deep investigation into processes of understanding and knowing. The purpose of this event is to magnifying the motion of force, by placing patterns and fragments of performative 'doings' under a microscope and intra-actively analyzing the results in relation to form, space, time, senses, voices, products of knowledge, learning/teaching, and every day practices.

We believe there is a need for tracing patterns of forces between scholarly, artistic and scientific doings (forces/practices and forms/theories that at first might appear distant from one another) through a blurred, diffused and diffracted encounter - in order to re-generate new knowledge. When defining our own 'doings' in society we can eventually continue to design solutions creating changes in our habits. In a long-term perspective these changes can transform into new ways of meeting nature, but also in meeting one another as members of a complex global community. The aim of this entangled encounter (an alternative way of meeting) is to turning the forces and forms of academic traditions slightly upside-down/inside-out,

somehow mirroring 'the uneasiness' sensed around us in our global society. Our common task will be to create an environment where boundaries between subjects and objects at first remain undefined and uncertain in order to intra- actively articulating new knowledge while ORNAMENTING (force) an ECOLOGY of TRUST (form).

THURSDAY 21 April at 18.00 - 00.00

The BIG (Performative) BANG a mashup - food - performance - celebration - release - chaos - becoming - beginning party

Tuesday 21 April 18.00 - 00.00 at B10 KONSTEPEDIMIN

18.00 - 18.45

Artist David Medalla (UK)

present his art, life and more

A pioneer of land art, kinetic art, participatory art and live art.

TateShots David Medalla:

19.00 → late FOOD

Food: Mingle and canapes by

SKUGGKURS (the bvkfg1 and

bvkfg2 movement, nstitution out of hand)

20.00 - 20.30 CELEBRATION - PERFORMANCE

- Band - Concert - Vague

Research Studios (Kajsa G.

Eriksson, Lena T H Berglin)

featuring Hannes Nilsson 100 year celebration. An independent art and research studio exploring the concept of vagueness. The work of VRS is socially engaged and emerges out of everyday life experiences.

20.30 → late DJ & PJ Printing - Music -Mashup : S/I/B/S and voice ...

Printjockey: Milena Karlsson - Discjockey: KONKEN = S/I/B/S - including mashup by Elisabeth Belgrano and release by chronicle-quest.education

20.30 → late chronicle-quest.education - EVERYONE IS AN EDUCATOR!

Release and introducing CHRONICLE-QUEST. An education for educators. Here you



can download teaching material that can inspire and help you in your education. The page collect, present and frame different examples of coincidental, processed based, ephemeral, performative and temporary situations, and sets them in an educational context.

21.00 → 21.15 READING

Reading by David Medalla

THURSDAY 23 April

• SESSION 3: 9:30-12:30

Vocal Performance Studies:

Conclusion, Transformation, Beginning

John Potter (Reader Emeritus, University of York, UK)

Päivi Järviö (Sibelius Academy, Univ. of the Arts, Helsinki, Finland)

Konstantinos Thomaidis (University of Portsmouth, UK)

Sara Wilén (Malmö Academy of Music, Lund University)

Nikola Matišić, (<http://operalabb.se/>)

Elisabeth Belgrano (University of Gothenburg)

TIME: 9:30-12:30

PLACE: Lingsalen, Studenternas Hus

• SESSION 4: 14:00-16:30

Intra-active Learning and Teaching through Performance Processes. An encounter between New Materialism, Nomadic theories, Pedagogical and Performative Arts and The Posthuman

PLACE: Lingsalen, Studenternas Hus

(Collaboration between HDK/BVK/Cross Faculty Group for Performance)

Entrance:

An occasional paper by Gunve & Belgrano:

Madness and the Bastard in Motion: Learning and Teaching through Performance Studies



Participants:

Dennis Atkinson (Goldsmiths University of London, UK)

Imri Sandström (Valand Academy, University of Gothenburg)

Kajsa G. Eriksson (HDK, University of Gothenburg)

Magdalena Górska (The Posthumanities Hub, Linköping University)

/Performativity, Cross Faculty Group for Aesthetic Learning Processes)

• SESSION 6: 17:00-22:00

ORNAMENTING (force) an ECOLOGY of TRUST (form)

PLACE: Stora Hallen, Studenternas Hus

The set up for this final session is a three-room ecosystem with the following descriptions:



Room 1: A cacophonous chaos/space of entangled practices/forces (conclusion).

This space allows for all forms of nomadic practices to perform their individual knowledge, ideas, histories and narratives. The model for this room is the cultural heritage space, Jeema el-Fna square, Marrakech, Morocco.

<http://www.unesco.org/culture/ich/RL/00014>

Room 2: A space for touch, senses, food, meeting (transformation)

Less chaotic than the square itself, subjects and objects gather driven by silent desire allowing for encounters based on an affirmative approach. Reference to this room is the following citation: "Hope is a way of dreaming up possible futures [...] It is a powerful motivating force grounded not only in projects that aim at reconstructing the social imaginary, but also in the political economy of desires, affects and creativity that underscore it." (Rosi Braidotti, *The Posthuman*, 2013, p. 192)



Room 3: A space for silence, remembering, rethinking (beginning).

Words can only try to explain the aesthetic experience of silence. The words framing this space are: "Nothing. The Void. An absence of matter. The blank page. Utter silence. No thing, no thought, no awareness. Complete ontological insensibility. Shall we utter some words about nothingness? What is there to say? How to begin? How can anything be said? [...] Perhaps we should let emptiness speak for itself." (Karen Barad "What is the measure of Nothingness? Infinity, Virtuality, Justice", 100 Notes- 100 Thoughts No099, dOCUMENTA (13), 9/6/2012-16/9/2012)

Participants (each participant is given 20 min during session 6, ornamenting on their own acts of 'doing'):

Dennis Atkinson

David Medalla

Sara Wilén

Conny Antonov

Ariana Amacker

Nikola Matišić

Fredrik Nyberg

Sten Sandell

Thomas Laurien

Elisabeth Belgrano

Fredric Gunve

Elisabeth Yanagisawa

Vague Research Studio

Kajsa G. Eriksson

Lena TH Berglin

Karin Bengmark

Tina Glenvik

Katti Lundh

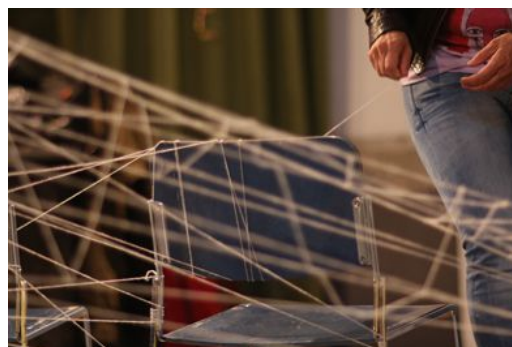
Gunilla Gårdfeldt

Ida Görsch

Benedikte Esperi

Bea Persson

Anna Carlson



Tina Carlsson
Julia Gustafsson
Alice Jurström
Elin Gustafsson
Ami Skånberg-Dahlstedt
Palle Dahlstedt

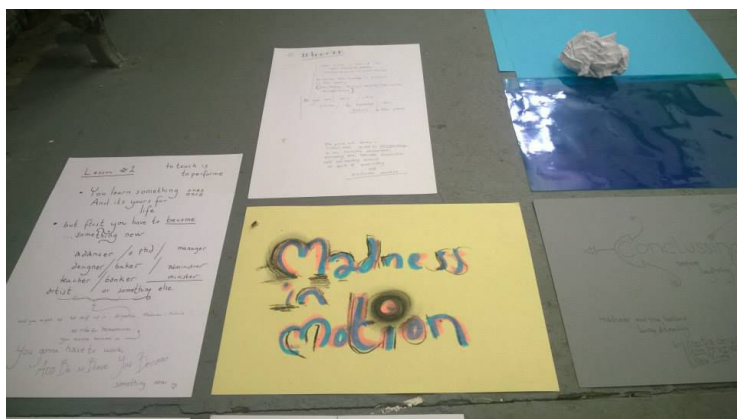


• **Performance-TOUR:**
GOTHENBURG - SANTA CRUZ (US) - NEW YORK (US)
Seminars - Performance - Networking - Writing:



Meetings and networking with Prof. Karen Barad Univeristy
of Santa Cruz, Prof Richard Schechner Performance Studies
NYU,
TISCH, PhD Candidate Malin Arnell, PhD candidate
Deborah Wong, artist Kiran Chandra and more...

**Presentation at
Temporary Agency
New York, 10 December
18.00 - 21.00
Madness and the Bastard in Motion:
Learning /Teaching through Performance Studies**



• **Peer-reviewed Conference Presentations:**

Belgrano, Elisabeth (2014) "Lessons in the shadow of je-ne-sais-quoi: A study of vocal ornamentation and human disaster", Doctors in Performance (The first festival conference of music performance and artistic research), University of the Arts Helsinki - Sibelius Academy, Helsinki Music Centre, Sept. 4-5, 2014.

Abstract: The aim of this presentation is to perform a beginning of an artistic research project investigating human suffering and vocal ornamentation departing from the French 17th century composer Michel Lambert's musical setting of nine Leçons de Ténèbres. Within the study each one of these nine 'lessons' provide a frame for artistic experimentation departing from the textual narrative of the actual composition, capturing the fall of Jerusalem in 70 AD as presented in the biblical source of the Book of Lamentations. These stories telling about human despair and disaster provide the ground for practically exploring the musical narrative as proposed by Lambert through his highly intricate composition of ornamenting elements. The first part of the experiments has been physically initiated in the city of Jerusalem with a dialogue around vocal ornamentation in two different cultures set up by two singers: one specialized in French 17th century repertory, the other in traditional ladino singing. The methods applied include sourcing the various forms of narratives as metaphors for understanding different types of vocal ornamentation. Based on an aesthetically informed context the narratives offers the performers options to artistically investigate the concept of Je-ne-sais-quoi - a term especially developed within an early modern discourse on the power of the sublime concerned with "intense first-person experiences and with the problem of knowledge and expression that these experiences raise" (Scholar 2005). This paper also explores the presentation form itself by staging a vocal performance through a poetic nar-

ration based on artistic embodied knowledge, aiming to provide the audience with a sense of je-ne-sais-quoi as in a first person experience of human lamentation.

Belgrano, Elisabeth (2014) "Learning and Teaching Through Operatic Madness", OR-CiM Seminar 'From Output to Impact', Orpheus Instituut / Advanced Studies & Research in Music Korte Meer 12 9000 Gent Belgium, 19-20 november 2014,

Abstract: Artistic Research has in recent years managed to establish itself as an academic research discipline of its own, but there is still a need for developing a closer link between Artistic Research and higher performing arts education. Based on this fact, the question I like to reflect upon in this performance presentation is, if words can explain the essence of a pure artistic and aesthetic experience, how can these words be organized and used in order to establish a new pedagogical framework in higher performing arts education? The results of Artistic Research can be understood as formulations of metaphors presenting the artist's subjective perception of aesthetic experiences. From recent results in the form of artistic dissertations one can observe how a sensuous language is developed through bodily practices and consciously controlled attention to the first person methods applied in the artistic research process. This language, based on "felt" knowledge, can be viewed as a language 'in between' the presentation of a pure artistic performance act, and the objective art-theories developed by external observers. In this paper my aim is to define a pedagogical framework organized through the metaphor of a 17th century Venetian operatic mad scene by analyzing recent artistic dissertations linking these to my own personal experiences of doctoral studies in artistic research, as well as from supervising students in the music teacher program at the Academy of Music and Drama, University of Gothenburg, Sweden.

Belgrano, Elisabeth (2014) "Mattering through Vocal Lamentation = Building and Articulating through Sensuous Knowledge", Vetenskapsrådets årliga symposium om konstnärlig forskning 2014, Högskolan i Borås, 27-28 Nov. 2014

Abstract: This paper performs an investigation of pain and suffering through vocal ornamentation, departing from a French 17th century musical composition of Leçons de Ténèbres (Lessons in the Shadow of Darkness) with texts from the Book of Lamentations. The aim is to show how vocal ornamentation can be used as a model for articulating sensuous knowledge through artistic research. A contemporary context of narratives and sounds in Jerusalem (explored in August 2014) offers the performer options to investigate the concept of Je-ne-sais-quoi – a term especially developed within an early modern discourse on the power of the sublime concerned with intense first-person experiences and with the problem of knowledge and expression that these experiences raise. The paper also explores the presentation form itself by staging a poetic narration based on artistic embodied knowledge, providing the audience with a certain sense of je-ne-sais-quoi.

Belgrano, Elisabeth (2015) "MADNESS as METHOD: An intra-active encounter between 17th century operatic madness, artistic research and posthuman theories", Creativity: Method or Madness? 4th International PG Conference, College of Arts and Humanities, The University of Glasgow, 26-27 May 2015

Abstract: How are we as human beings in an increasingly intra-acting global community going about when facing moments of terror and disasters? What can be understood by observing our own acts of knowing, questioning and understanding such moments? This paper performs an encounter between Madness as a creative method and a model for making sense of the senseless; a historical source of a French 17th century musical setting of Leçons de Ténèbres - Lessons in the shadow of darkness - capturing the fall of Jerusalem as presented in the Book of Lamentations; an artistic research

study carried out in Jerusalem in August 2014 during the battle between Israel and Gaza; and posthuman theories. The operatic mad scene produced by Venetian academics around 1640, was highly esteemed by its audience, while it also “came to represent an up-side down anti-rhetorical opposition to Renaissance ideals” (Belgrano 2011). This mad scene is somehow mirroring ‘the uneasiness’ sensed around us today in our global society. As a method it suggests an holistic approach, inviting individual units to enter the stage on equal terms allowing for a more broad and deep investigation into processes of understanding and knowing. The artist’s performance of madness brings the audience into an entanglement of walking, talking, singing, critically confronting, animating, ornamenting, articulating and shaping a non-existing form. As suggested by Barad (2012): “a cacophony of whispered screams, gasps, and cries, an infinite multitude of indeterminate beings diffracted through different spacetimes”. Madness (or false madness) is a creative becoming in itself. It is an example of mattering as in meaning-making and knowledge-processing, based on the indeterminable and affinity. The outcome of this performance-paper is a potential creative model for understanding and meeting every day practices, ‘doings’ of human beings and emergent issues of a highly complex global community.

Belgrano, Elisabeth (2015) “Ornamentation based upon More-Than-Human-References: Moving Towards an Ecology of Trust”, CARPA4, Colloquium on Artistic Research in Performing Arts, The Impact of Performance as Research, hosted by the Theatre Academy Helsinki, 11 -13 June 2015

Abstract: This performance-presentation exhibits ornamenting processes of I/voice /force and becomings between sounding notes/structures/forms. In short: articulating mattering-processes through force and form. Following a transforming web of acts and encounters, desire and urge - becomings of I/voice - are continuously meeting that-which-isn’t-yet-known. The form (or stage) presented, is a landscape and a twisted borderland made up of nomadic theory (Braidotti 2011) and artistic operatic madness (Belgrano 2014). The force is a chorus of intra-active voices mourning the loss of a city, loss of life and loss of trust. Departing from a nomadology illustrated conceptually, politically and contextually by Braidotti, the I/voice/force move through structures of sound, characters, emotions and statements chanted out of fear and pain. Each vocal sound marks a conclusion and a beginning. Limiting. According to Lacan, limits - being wounds or scars, or marks “of irreplaceable losses as well as liberal thoughts.” According to Deleuze, limits - “points of passages, thresholds, and markers of sustainability” (Braidotti 2011). Limits = Conclusions and Beginnings. What comes in between all limits are transformations, as in complex ecosystems of indeterminable encounters. Everyone being part of such an encounter is being touched by the presence of its in/non/human neighbours. Together they form a world of more-than-human-references. An irrational structure in its own becoming. The purpose of this paper is to show how each vocally fragmented ‘conclusion-transformation-beginning’ of a microscopic moment, generates patterns being part of much larger global patterns. Along the way every act and every turn of I/voice/force will, by means of emergent properties, be diffracted and giving birth to multiple voices. One voice will become I-being-more-than-one-voice, trusting in its own ways, colors, shapes, forms, and non/sensical appearances. As a result, this paper calls for further investigation of transformative processes with/out limits, and thus moving towards an Ecology of Trust.

Belgrano, Elisabeth & Fredric Gunve (2015) “Madness and the Bastard in Motion: Learning/Teaching through Performance Studies”, 7th Teachers' Academy 2015 EN-ACT: learning in/through the Arts, Tilburg, The Netherlands, 10-12 May 2015

Abstract: This paper performs a dialogue/an encounter between Madness (or the

false mad Deidamia from the opera *La Finta Pazza* performed in Venice in 1641) and the Bastard (the illegitimate love child of arts, performance and education). Entangled they move through time, talking, confronting, shaping and diffracting a non-existing form. Their method is about diffracting every inch of their journey. Meeting obstacles, facing resistance, walking into bubbles of flair and comfort, stepping into dilemmas and borderlands. Continuously asking themselves: What happens in the microscopic moment? When no/thing could even be imagined. On their way they challenge both time and existence. Learning through teaching through learning. Their journey is an ornamenting becoming in itself. It is an example of mattering as in meaning-making and knowledge processing, based on a performance of the indeterminable and affinity. The outcome is the performative encounter in itself – a potential model for teaching and learning in higher arts education.

Gunve, Fredric (2014) "The February EMPIRE - Creating reference systems among peers in art education." InSEA 34th World Congress, Melbourne, 7-11 July,

Abstract: We are now entering a historical turn when present time no longer is part of the living history of the second world war. The EMPIRE is a workshop that propose new ways of understanding and practicing art and education in present post-contemporary time. A workshop that ask and try to give answers to questions such as how we in times of change can protect and develop democratically values and who write the history of the contemporary and thereby also define the future?

" A long time ago there was the holy form, the undetermined. Now we live in a world of structure, we must get away from this. Asymmetry is the right way. It can only be achieved by contact with others, to share with each other to each other. Our colors and shapes are mixed up and creates an indefinite shape. The more we learn, the more complex we become. "

The EMPIRE is a framework for various lectures and workshops that link institutions, participants, places and different times together. by an ongoing and collective creation of a fictional empire. Participants from different backgrounds, educations, art forms or institutions are invited to take part in an educational performance. They discuss and create artifacts and historical facts about the February EMPIREs past, present and future. With the help of story's and artifacts from earlier workshops the participants take part and get involved in the history writing of the EMPIRE. The EMPIRE is in constant transformation. The EMPIRE creates reference systems among peers in art education. The EMPIRE is a pedagogical play or game that visualize the (almost endless) multi layered practice that the merge of art and education give birth to.



- **OCCASIONAL PAPERS**

Belgrano, Elisabeth (2015) "Ornamenting La Passacaglia della Vita: From vocalizations to articulations on the meaning of life and living" (submitted to the Faculty of Fine, Applied and Performing Arts, Univ. of Gothenburg, March 2014, available at <http://gu-se.academia.edu/ElisabethBelgrano>)

Belgrano, Elisabeth & Fredric Gunve (2014) "Diffracting time through performativity, madness and bastardisation. Passing through three arches/entrances/exits: CONCLUSION, TRANSFORMATION, BEGINNING" (submitted to the Faculty of Fine, Applied and Performing Arts, Univ. of Gothenburg, Dec 2014, available at <http://gu-se.academia.edu/ElisabethBelgrano>)

- **Other Performance Presentations:**

Belgrano Elisabeth & Fredric Gunve (2014), presentation HDK, opening fall term 2014

Gunve, Fredric (2014) BVK – Conference, Gothenburg, 19 Nov,